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the lines are to be read as here indicated, and without assuming a lacuna. Cf. Klaeber, *Anglia*, xxviii, 433.

1107. It is highly doubtful if *syððan* can mean 'strafen, rächen,' (cf. p. 281). This seems to be another instance of giving an unusual significance to a common word. A gap must be assumed after 1107, cf. Holthausen, I, p. 36. The authority of *Gen.* 1525, where we have *seðe*, for making a verb out of this common adverb, is weak. Cf. other readings in Grein-Wülker, II, 2, p. 388.

1169. *ārfæst*. Is this to be rendered 'barmherzig, gnädig'? Schücking refers to l. 588, but it would seem doubtful whether from that passage Unferth is to be considered a murderer, as in the glossary under *bana*. Perhaps his kinsmen perished because he failed to give them assistance at a critical moment in a fight. If he had actually murdered his kinsmen he could hardly be enjoying a position of such distinction at court. Killing of blood-relations was one of the unpardonable sins in Germanic society.

1195. The text has *earm-rēade*; the Glossary, p. 179, *earmhreade*.

1799. Schücking explains *heaðo-līðend* (p. 218) as 'Kampffahrer,' 'Krieger,' yet marks the diphthong in his glossary long. If the first element of the compound is the rare word *hēaðo*, 'sea,' (not *heaðo*-) it should be defined, as it is by Wyatt, to mean 'seafarer.' Holthausen, it may be noted, renders it thus, yet retains it among the *heaðo*-compounds. There is a typographical error in Schücking's text in this line.

Finnsburg, l. 18. Schücking here prints *Gārulf*. The ms. has *Gārulf*. Is this a misprint, or an intentional change, which the editor has forgotten to explain? A difficulty has been felt in reading *Gārulf* here, since he is stated to be the son of *Gūðlāf* (31-33). *Gārulf* would appear, on the usual interpretation of the Fragment, to be one of the men of Finn; while *Gūðlāf* is a Dane. (Cf. l. 16 and *Beow.* 1149, also Schücking's notes to passage.) Möller proposed to alter the name in l. 33 to *Gūðulfes*; Trautmann, to *Gūðheres*. Of the two, the latter conjecture seems more plausible. The young warrior in l. 18, who is impatient of restraint, and eager to attack, must almost certainly be the one who is the first to fall (l. 31). Is it necessary, however, to connect him with the

Dane *Gūðlāf*? It must be remembered that *Gūðlāf* was a common name, and that caution is desirable in removing seeming inconsistencies in epic poetry.

If space permitted, many instances of ingenious and valuable text-comment due to the present editor might be pointed out, such as the explanation of the 'Thrytho' passage (ll. 1932 ff.). In the selection and arrangement of the critical material in general, Dr. Schücking has been almost uniformly successful.

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TRANSLATION OF OLD ENGLISH VERSE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Professor Gummere makes excellent play with the jokes in my letter; his allusions do not meet its serious contentions. Goethe's famous line and Kant's "pretty figure of the dove" may be gently lifted and set aside; the statement they assail is unshattered. Mistranslations inevitably result from the metre he defends—explicit errors, and infelicities almost as serious. His own translation was my text. Take it in the matter of alliteration. *Sceaþena bræatum*, 4, is rendered "squadroned hosts," that "Scyld" and "squadroned" may rime. *Æghwyle [þāra] ymb-sittendra*, 9, becomes "the folk far and near," and *gomban gyldan*, 11, "gave him gifts." What account is taken of historical, not to speak of verbal, accuracy, when *þær at hýpe stōð*, 32, becomes "In the roadstead rocked" the vessel of Scyld? These, as the book lies open at the beginning of the poem; turn the pages at random. *Hof mōðigra*, 312, is rendered "burg-of-the-boldest"; *fýres feng*, 1764, "fang of fire"; *heofenes wynne*, 1801, is sentimentalized into "rap-ture-of-heaven," and *swā hē ær dýde*, 1891, though a mere statement of fact, into "trusty as ever." A prose translator has his own share of errors to lament, but they are not conscious mistranslations, due to the medium employed.

To turn to the second point. I meant literally what I said—the modern imitation does not sound like old verse. The commonplace of literary history to which Professor Gummere alludes, the use of the long line in the fourteenth century—which assuredly crossed no “chasm in speech and song made by the Norman Conquest” for there was no such chasm, and which as surely was not a “genuine case of atavism,” for it had an unbroken tradition and merely came then to record in works of note—the use of the long line at this time has nothing to do with the matter. Its use by Langland, in his single or multiple personality, and by the author of *Pearl*, is no warrant for its use by the modern translator. And neither the fourteenth century verse, though in an unbroken tradition, nor Professor Gummere’s, though a deliberate imitation, sounds like the old epic verse. *Experto crede*—the physical ear, sensitive to the characteristic qualities of verse. Admittedly, the strict metrical scheme is not followed—only the “essentials” are kept; as well say one’s blank verse sounds like Milton’s because the “essentials” of blank verse are observed. The modern verse is diluted with small words and weakened by their subordinate accents. With its endless trains of A’s and B’s, it substitutes monotony for variety. Where sound meets sense, it misses the compactness of phrase of the old line. Light and even-accented, lacking the thronging of strong consonantal sounds, the repetition and contrast of vowel sounds, it entirely fails to attain the echoic effect demanded in really adequate translation; none of the clangor and reverberation of the old line reappears. Read aloud

oþ-þæt him æghwylc [þāra] ymb-sittendra
ofer hron-rāde hýran scolde,
gomban gyldan; þæt wæs gōd cyning!

and then read the translation,

till before him the folk, both far and near,
who house by the whale-path, heard his mandate,
gave him gifts: a good king he!

It is idle to defend the use of a metre that emphasizes its unlikeness to its original by the very fact of the rococo character of its imitation, and all the more culpably misrepresents its pattern by pretending to reproduce it—especially when, demonstrably, it is a source of conscious

inaccuracy. The prose translator is not the *traduttore* who is *traditore*. It is the translator that uses this verse, with its specious pretence, who is the “smyler with the knyf.”

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ANTIGONE’S SONG OF LOVE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Antigone’s song of love, in Chaucer’s *Troilus*, II, 827–875, is not from the *Filostrato*. It was, I think, inspired by the *Paradis d’Amour* of Guillaume de Machaut.¹ This is not a case of translation, or even of imitation, but rather an example of adaptive mastery. I need not occupy space by quoting “parallel passages,”² for the test consists in examining the two pieces side by side and from beginning to end. Still, there can be no harm in remarking that Machaut’s lay, like Chaucer’s, is a woman’s song of happy and loyal affection, and that there is hardly an idea in either that does not recur in the other. Since *Troilus*’s song is taken from Petrarch, we surely need not be surprised that Antigone’s song should have been suggested by *Le Paradis d’Amour*, which is one of the best of Machaut’s minor poems.

In conclusion, I venture to file what I hope may seem to everybody an otiose caveat:—Chaucer’s “originality” is in no way attacked in the present note. Indeed, to run over the two poems, one after the other, is to get a new impression (or to renew an old one) of the freshness and vitalizing power of our incomparable poet.

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¹ Published by Tarbé, *Agnès de Navarre-Champagne*, pp. 39 ff., and by Chichmaref, *Guillaume de Machaut, Poésies Lyriques*, II, 345 ff.

² Compare Chaucer, 827–836, with Machaut, 1–19, 33–36; 837–840 with 20–24, 38–50; 845–846 with 51–58; 848–850 with 115–122; 851–854 with 133–152, 165–169; 855–861 with 123–132; 869–873 with 33–41, 183–198. These comparisons are meant to be suggestive, not to exhaust the subject.